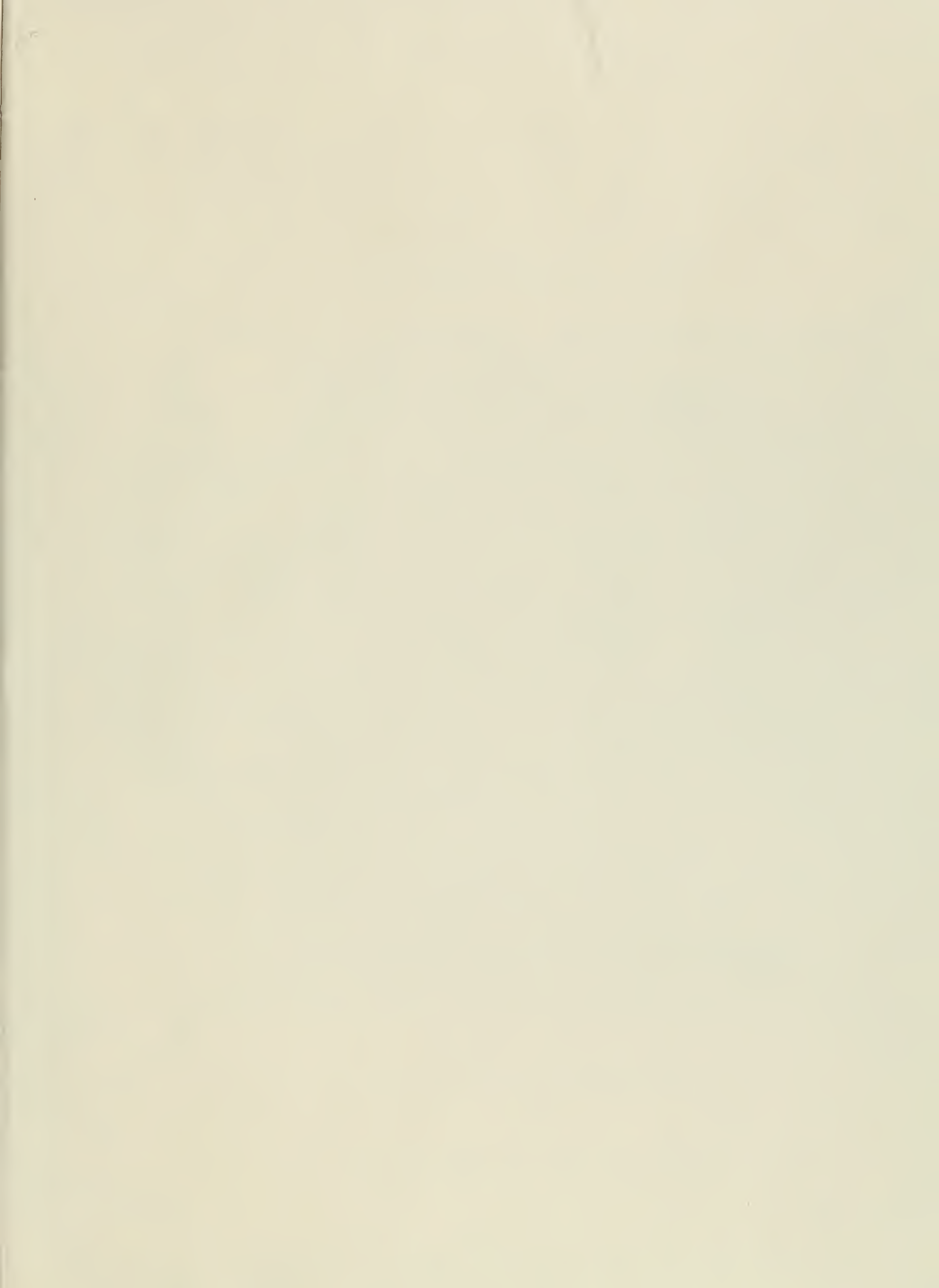


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PROGRESSIVE TECHNICS

COMPILED BY



W.S.B. MATHEWS

COLUMBIAN CONSERVATORY of MUSIC

EMBELLISHMENTS
of
PIANOFORTE MUSIC

No. 8

Instructions On Technic Book No. 8

Dear Student:

The following table outlines the Technic work in this book to be mastered with the lessons stated. If at any time you are in doubt, be sure to write to your teacher for special instructions.

With Lesson 23—Study pages 2, 3 and 4—Long and Short Appoggiaturas, Grace Notes, and Double Appoggiaturas.

With Lesson 24—Study pages 9, 10 and 11— Turns.

With Lesson 25—Study pages 5 and 6—Inverted Turns.

With Lesson 26—Study pages 6 and 7—Mordents.

With Lesson 27—Study pages 8 and 9.

With Lesson 28—Study page 18.

With Lesson 29—Study page 16. Chords played Arpeggio: “Spread” Chords: Anticipations.

With Lesson 30—Study pages 19 and 20—After Notes and Irregular Groups.

With Lesson 31—Study pages 12, 13, 14 and 15—Exercises explaining the Trill, etc.

Now, review all of these exercises over until you are familiar with each, as you will find them very beneficial in the study of music.

Cordially yours,

Columbian Conservatory of Music

INTRODUCTION. In the following pages the “Embellishments of Piano Music” are brought together, carefully explained, and illustrated by musical extracts selected from the best sources.

Following are the subjects:

1. Appoggiaturas, Long and Short. Grace Notes. Double Appoggiaturas.
2. The Mordents. (Including Prall-Trill and “Schneller.”) Obsolete Uses of Mordent Signs.
3. Turns. On the Note, and After the Note.
4. Trills. Chain Trills. Trill with Melody.
5. Chords “Arpeggiated” or “Spread.” Fore Notes.
6. After Notes and Irregular Groups.

According to the old rule in singing, all embellishments are sung “mezzo voce,” that is, with medium voice. This principle is allied to the rule reported to come from Liszt, that a tone on the piano is sounded with more force according to the length of time it is meant to sound. And this not only covers the tendency of the piano tone to die away quickly, but also the ear itself; in which the attention is as fully aroused by the same tone many times repeated, quickly but softly, as when it is sounded but once, even if with much force.

All embellishments are played rapidly. A singer’s trill often begins with two “beats” slower than the others, as if the singer were securing her bearings; after this the trill goes on with rapid shakes or beats. Appoggiaturas, Mordents, and Turns written precisely over the notes to which they refer, begin “upon the beat”; that is, upon the time of the note to which they belong.

At the present time no embellishment is played in the time of the previous note, excepting turns written a little to the right of the notes, and Chord “Spreads.”

W. S. B. MATHEWS, Editor

Columbian Conservatory of Music

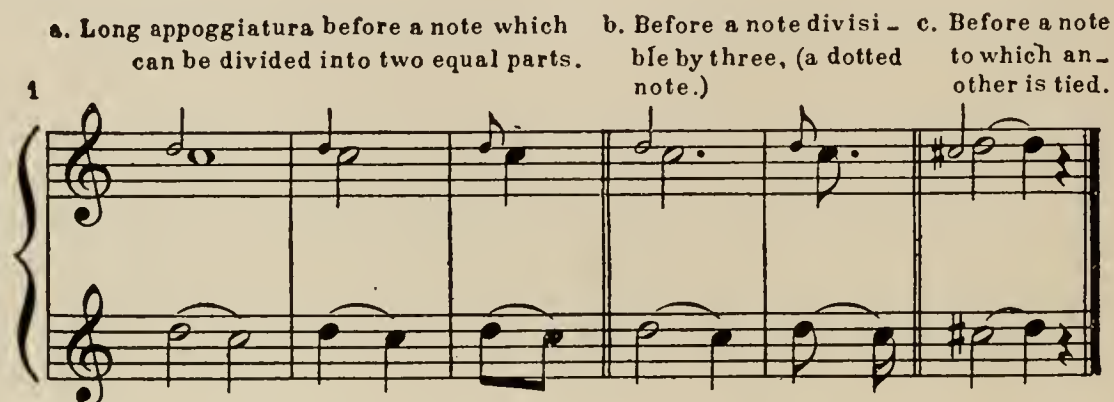
APPOGGIATURAS.

APPOGGIATURA. An *Appoggiatura* (äp-pôd-jä-too'-ra—from *Appoggiare*, "to lean upon") is a small note placed close to a melody note, and played upon the time of the note before which it stands.

An *Appoggiatura* as a melodic embellishment is always the next scale tone (step or half step) to the melody note before which it stands. There are now, however, what might be called harmonic appoggiaturas, which interpose some other harmonic interval before the melody tone, and therefore stand farther away from it than the next scale degree.

LONG There are two kinds of *Appoggiaturas*, the Long and the Short. *The Long*
APPOGGIATURA. *Appoggiatura* (which has no stroke through its stem) is given its full time as written, postponing the entrance of the melody tone itself by this time, which the appoggiatura consumes.

The long appoggiatura is not used in modern music, excepting occasionally in fast music, which the appoggiatura has the time of a sixteenth note. The *Appoggiatura* takes the accent of the note before which it stands.



Long Appoggiaturas from Mozart.

Give the grace-note 16ths their full time.

Allegretto.

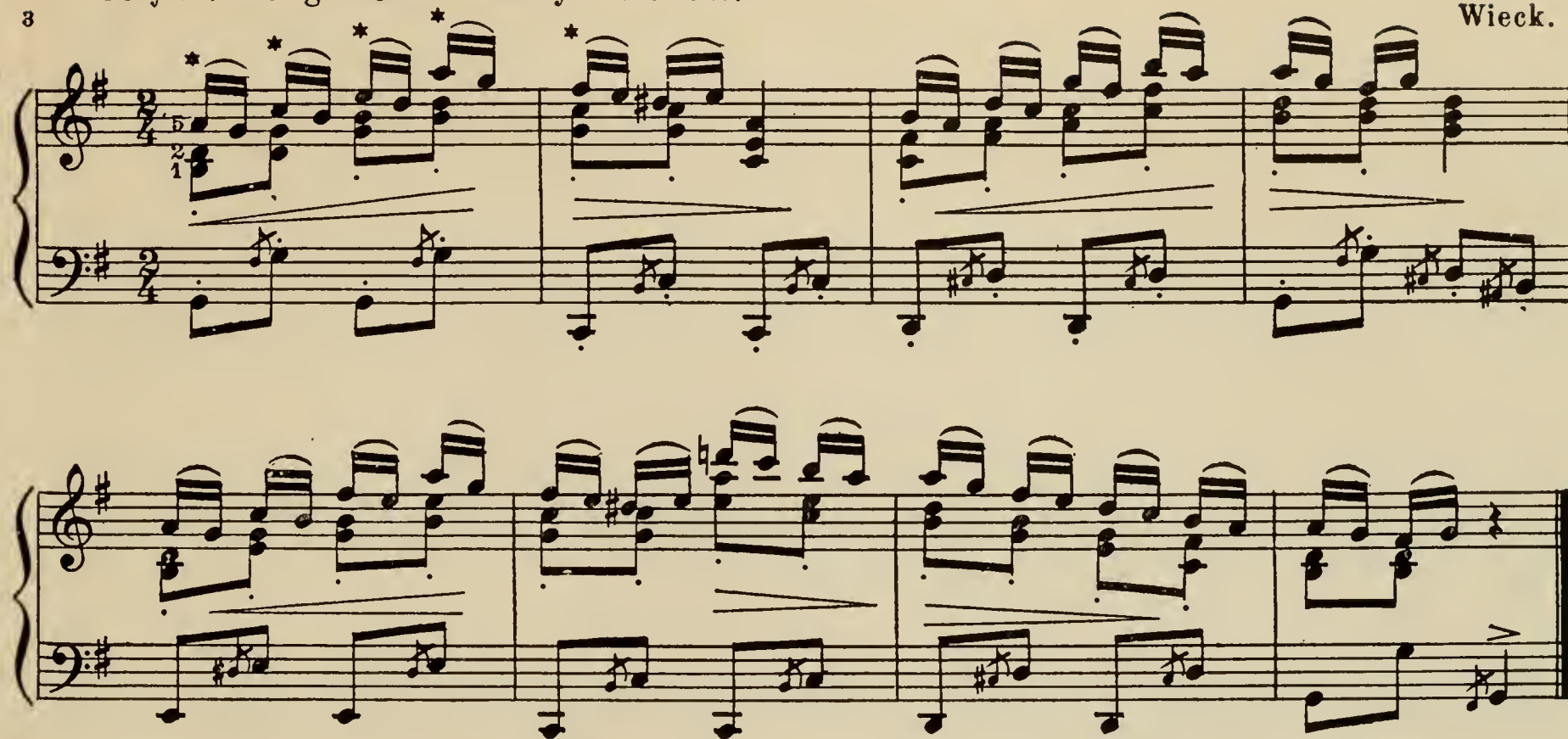


In modern music the long appoggiatura is written out in large notes, as below, all the notes marked with a * being precisely the same as if written with small notes without a stroke through the stem. The small notes in the bass are "Grace Notes" or short appoggiaturas. See next examples.

Play the bass grace-note exactly on the beat.

3

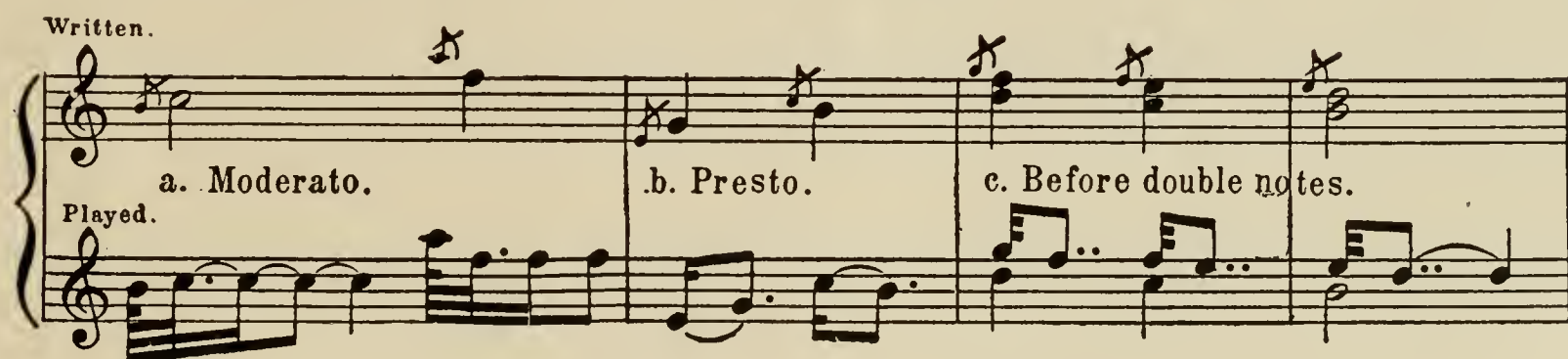
Wieck.



SHORT
APPOGGIATURA.

The *Short Appoggiatura*, otherwise known as "Grace Note," is distinguished by an oblique stroke through its stem. It is generally the next scale tone to the note before which it stands; but occasionally it comprises one or more tones of the chord to which that tone belongs. This form is not a true appoggiatura.

The Grace Note is played as quickly as possible, having practically no time. It is played *precisely upon the time when the large note should sound*, and therefore *precisely with whatever notes in the accompaniment should sound on that time*. This principle is very important. Do not play the grace note in advance of the time of the note upon which it depends.



EXAMPLES OF GRACE NOTES.

Count four 8ths in the measure and play the grace notes at precisely 2 and 4.

Le Couppey.

5



EMBELLISHMENTS

RONDO SUBJECT.

6

Allegro.

Mozart.

DOUBLE
APPOGGIATURA.

The *Double Appoggiatura* (now little used) consisted of two auxiliary tones, one below, the other above, the melody tone to be embellished. The two small notes were played as quickly as possible, but the accent falls upon the actual melody tone; still the embellishment begins on the time of the written melody tone, and is struck precisely with the bass tone or chord belonging to that melody tone.

7 Written.

Andante.

SLIDER.

The *Slider* (*Schleifer*) consists of two or three auxiliary tones coming down from above, or running up to the melody tone from below. It was a violin embellishment, and the three or four tones of the figure (the two or three grace notes and the melody tone) followed one after the other so rapidly as to bring the melody tone almost imperceptibly retarded in its time. The Slider begins upon the time of the principal note, and with the bass tone or chord belonging to the melody tone which it embellishes. The melody tone itself takes the accent.

8

Mozart's Don Juan.

Andante.

9 Written. Beethoven

Played. *f*

A Slider occurring before the soprano tone in an octave or chord, begins precisely with the other tones of the chord, and thus slightly postpones the entrance of the melody tone itself. Thus:

10 Played. Beethoven, Op. 24.

Allegro.

INVERTED TURN.

The *Inverted Turn* consists of a group of three grace notes and the melody tone. The inverted turn begins with the note below the melody, leads across the melody and takes in the tone above.

The Inverted Turn begins precisely upon the time of the melody tone before which it is written, and *exactly with the bass tone timed with the melody tone*. The embellishment is played very rapidly and retards the sounding of entrance of the melody tone by this slight amount of time.

As it takes a perceptible time to play the three notes of this embellishment, it consumes a larger proportion of the time of the melody tone it precedes, in proportion as the speed becomes faster.

11

Adagio. Moderato. Allegro. or Presto.

Played. 

12 *Andante.* Mozart.



THE MORDENTS.

MORDENT.

The *Mordent* ("Biter") is a sharp, almost spiteful, melodic Accent; produced by intermingling a melody tone with its next scale tone below or above.

It had its origin upon the organ, long before Bach. They used to play along with a melody tone its next tone above or below, dismissing the extra tone instantly. It accented ("bit") the melody tone. You can produce a similar effect by playing C and D together upon the piano, instantly dismissing the D. This approaches the mordent effect.

The Mordent, however, has three tones in succession; the note written and the next scale tone below or above, as shown at A, B, C below.

Mordents are indicated by means of a little waved line (with two waves).

OLD MORDENT.

The *Old Mordent* (obsolete since Bach) employed the next scale tone below, and its sign took a very vertical stroke through it. See A below.

MODERN MORDENT.

The *Modern Mordent* takes the next scale tone above, and is the one always meant when the vertical stroke is wanting. See B, C, D, etc., below.

The Modern Mordent is now generally written out in full, by means of two grace notes before the note bearing the mordent. See C below.

Mordents and the Way they are Played.

13

Written. *Old Mordent* *Mordent* *Mordent*



Played. a b c d e f g h

EMBELLISHMENTS

Accidentals (sharps, flats, naturals, etc.) written over or under the mordent sign, apply to the accessory tone, the tone not written. See D, E, F, above.

Mordents occurring in a two voice movement, or before one tone in a chord, begin precisely with the other tones of the chord. See G, H above.

The sign at A was always known as mordent; that at B, in Germany as "Prall-Trill" ("passing trill"). The one at C, as *Schneller* ("quicker") owing to the original custom of playing its last tone staccato, which is no longer done, except when the melody note is marked staccato (with a dot or speck over it).

RULES FOR PLAYING MORDENTS.

- (1.) The Mordent begins absolutely upon the time of the note written, and precisely with whatever other notes are timed with it. It never anticipates.
- (2.) The three tones of the mordent are played as quickly as possible, one after the other, the last being held out its full time.

(3.) The last tone always has at least half the time of the melody note written, and as much more as possible.

(4.) The mordent is never a triplet.

EXERCISE IN MORDENTS.

In this exercise, begin with the first four 16ths only; repeat them several times with the bass, without the grace notes. When you have the time moving easily, then put in the mordent. Be careful that the fourth tone (the last 16th) is not slighted but has its full time. In like manner work out each four 16ths in turn.

14

Czerny.

BOTH MORDENTS IN THE SAME CONNECTION.

From Bach's—First Two-Part Invention.

15

Allegro. (♩ = 120)

etc.

MAZURKA IN B MINOR.

16

(♩ - 132)

Chopin.

Musical score for Mazurka in B Minor, Op. 18, No. 16 by Chopin. The score is in 3/4 time and B minor. It consists of four systems of piano and bass staves. The first system has a tempo marking of 132 beats per minute. The score includes various ornaments and trills, with some measures marked "Ped." (pedal). The second system has a "Ped." marking. The third system has "sotto voce" and "dim." markings. The fourth system has a "Ped." marking.

MORDENT BEFORE ONE TONE OF A CHORD.

From Chopin's Waltz in E Flat. Op. 18.

17 a) The mordent precisely with its alto note.

Chopin.

Musical score for Chopin's Waltz in E Flat, Op. 18, No. 17. The score is in 3/4 time and E-flat major. It consists of two systems of piano and bass staves. The first system has a tempo marking of "con anima" and a dynamic marking of "f". The second system has a dynamic marking of "p". The score includes various ornaments and trills, with some measures marked "Ped." (pedal).

Mordents written in Modern Style.

18

Grieg, Op. 28, No. 3.

Vivace.

p

poco stretto

a tempo.

fz

p poco rit.

pp

OBSOLETE
SIGNS.

Obsolete Combinations of Mordent Signs. In the works of Bach occur a number of modified signs, having the Mordent as basis. They are all modifications of the trill. See examples below:

19

From below. From above.

1. Trill. 2. Mor. dent. 3. Trill and Mordents. 4. Double Cadence. 5. Double Cadence. 6. Double Ca - dence from below 7. Double Cadence from above.

TURNS.

The *Turn* is an embellishment consisting of four or five tones; namely, the note written (twice or three times) the next scale tone above, and the next scale tone below (once each).

The Turn of four tones begins with the upper accessory. (See A below). The Turn of five tones begins with the note written. (See B below).

A sharp, flat or natural written over the turn sign, applies to the upper accessory (C below). Written below the sign it applies to the lower accessory. (D below).

The natural length of the Turn is four tones, beginning with the upper accessory; (A); when it is desired to begin the turn with the principal tone a grace note is written before the note bearing the turn (B).

20

Written.

a b c d e f

Played.

When the Turn sign is placed directly over the note, the turn is played at the beginning of the time of the note (A, B, C, etc.).

When the principal note is short as at A, B, C, above, the turn occupies the entire time of the note written.

When the note written is longer, the turn occupies the beginning of its time, half its length or less (D above).

When the turn sign is written a little to the right of the note, the turn takes place upon the last part of the written note. (E above.)

Traditionally, in the time of Mozart, a turn written over a dotted note was played on the last half of the note, and before the dot. (F above).

FRAGMENT FROM MOZART.

21 **Andante.**

p *cresc.* *p* **Mozart.**

fp *mf* *cresc.*

f *dim.* *p*

URNS WRITTEN OUT.

22

Allegretto.

Czerny. Turns written out.

FRAGMENT FROM MOZART.

23

Mozart.

THE TRILL.

The *Trill* consists of a rapid alternation of the note written and its next scale tone above. Each alternation is called a "beat," meaning not a "beat of time," but a "beat of the trill." The shortest trill should have at least two beats and an ending; but when the mark happens to be placed over a very short note, there is often only time for one beat and an ending.

The Trill is indicated by the letters *tr* written over the note to be trilled; and a waved line often extends along to the next note. (See A below).

ENDING. The *Ending* is commonly written out in grace notes. It consists of two grace notes (the note below and the trilled note); these two notes with the last "beat" of the trill before them form a turn, as will be seen.

CHAIN TRILLS. In modern music and in what are called "*Chain Trills*" (a succession of long tones trilled one after another without break) the trill commonly begins with the principal note; but formerly it was the rule to begin it with the note above. Modern composers generally indicate which manner they prefer, by writing a grace note before the principal note.

A. Trill of three "beats" and ending, beginning with the principal note.

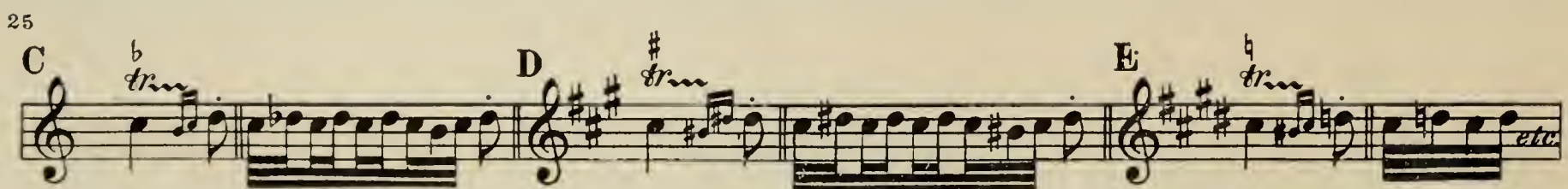
B. Trill of three beats and ending, beginning with the note above.



When the trill begins with the principal tone, it is necessary to put in an extra tone to connect with the ending. See close of A.

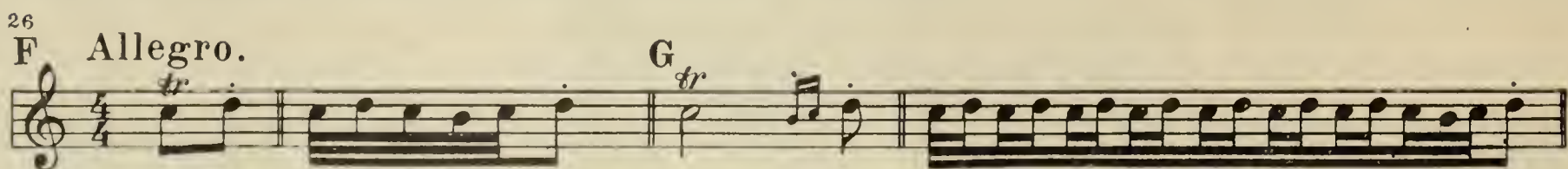
An accidental above the trill sign applies to the accessory tone (the tone not written).

A sharp, flat, natural, or other chromatic sign, over the *tr* applies to the auxiliary tone. See (C) below, where the flat gives the trill D flat as auxiliary; at (D) the sharp gives D# as auxiliary; and at (E) the natural gives us D natural in place of D# as auxiliary.



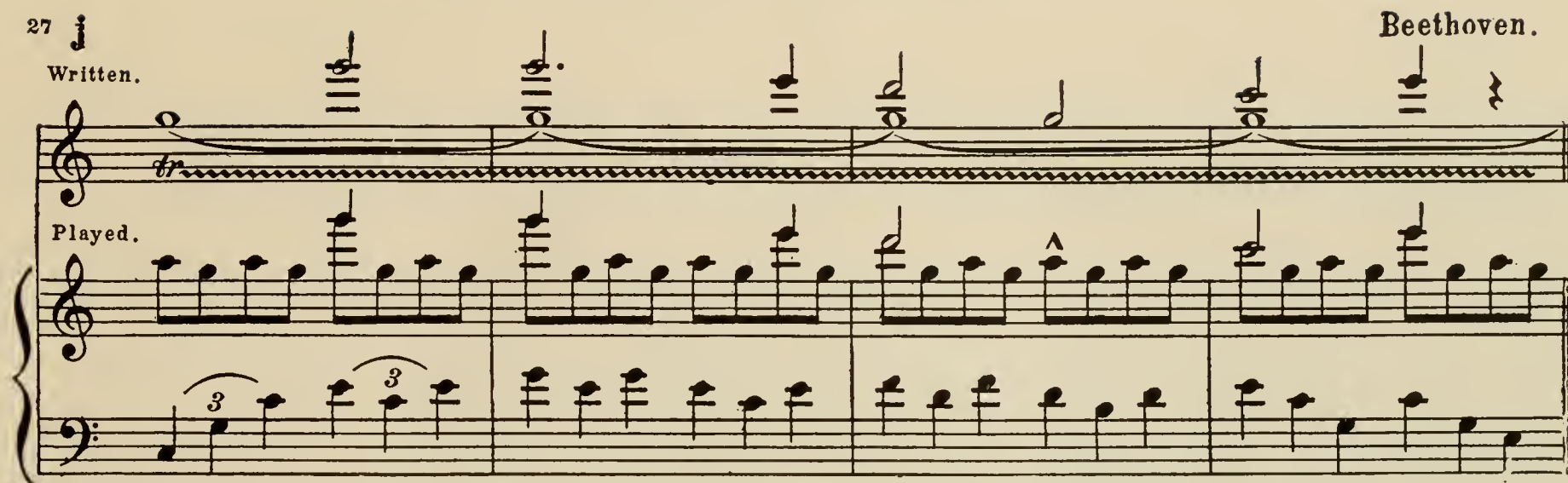
In the works of Bach the trill is always understood to begin with the auxiliary, except as indicated by one or more grace notes before the principal note.

The trill is meant to "beat" rapidly, as the rate of from four to six "beats" per second of time, and to entirely occupy the time of the note over which it is written. Hence a trill over a short note in fast tempo often will consist of only one "beat" and ending, (F); because if the note itself has but little time, this will be as many beats as can be performed. If an 8th-note in a given speed can have only what amounts to two beats (one beat and ending); a quarter would naturally have three beats and ending; a half note, seven beats and ending, and so on in proportion (G).



It often happens that a long trill is carried through a measure or several measures, while the same hand is playing a melody along with it, either above or below. When the melody tones lie near the trilled tone, (that is, within easy reach of the hand) the trill is continued without interruption; but when the melody lies far away, so as to be impossible without breaking the trill, the upper tone of the trill is skipped at the moment when a melody tone is sounded. This break, if occurring in rapid movement, will not be noticed except by very good ears (J).

FROM BEETHOVEN'S WALDSTEIN SONATA.

27  Beethoven.

TECHNIC OF THE PIANOFORTE TRILL.

The beauty of a piano trill turns upon, (1) the perfect equality of the two tones; (2), the even speed without varying; (3), and the close finish to the following melody tone with no pause or slowing down in the ending, the next melody tone following at the same speed as the "beats" in the trill.

In trilling, the finger points are rather bunched under the hand, and the points scarcely leave the ivory; this is very important, and indispensable in gaining speed.

As trills often occur in the high soprano, while an alto is going on below, it is necessary to devote great attention to the 4th and 5th fingers.

The following exercise must be played each repeat four times before going on; and right through with all the repetitions without any break in the time, the unit-quarters going at the same rate in the 32nd notes, as when only 8ths or quarters are written.

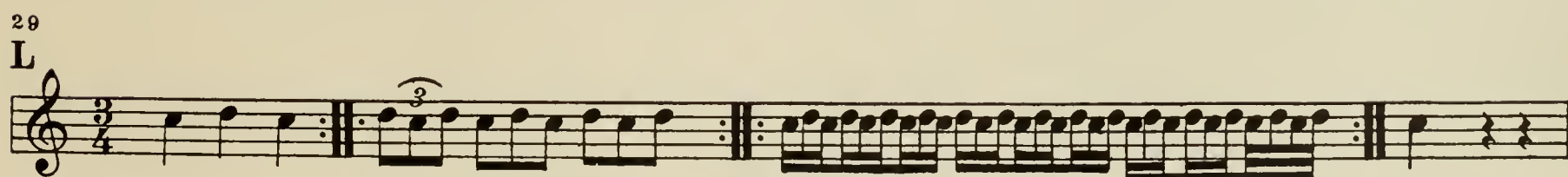
Work it out first with the fingering 2, 3; then with 1, 2; then with 3, 4; and then with 4, 5. Change in successive repetitions between the fingering 2, 3 and 4, 5, in order to find out whether you can trill as fast with the weak fingers as the others.

Finger points close to the keys. Quarter notes *forte*; eighths, *mezzo*; 16ths, *piano*; 32nds, *pp*.

28  *K* $\text{♩} = 60$ Each repeat 4 times.

Practice also with left hand alone, an octave lower.

Another exercise based upon triplet multiples.

29  *L* $\text{♩} = 60$ Each repeat 4 times.

A good trill should make from four to eight beats in a second of time; in other words, should play at the rate of from 600 to 800 notes per minute. The 32nds in Exercise K above, if taken at the rate of 60 for quarters, will run at the rate of 480 per minute; if the quarters be taken at 100, the 32nds will run at the rate of 800 per minute. Artists often play trills as fast as 1200 or more notes per minute. Speed is to be gained by doubling up the time, as shown in the above exercises.

It is, of course, impossible to play trills in two voices with the same hand at once, at anything like the speed mentioned; probably few, except virtuosos, will exceed 400 notes per minute in such a task as O, P, R, below.

CHAIN TRILL EXERCISES.

In M, close each trill with its proper ending.

Practice each hand alone.

In N, the trill of C continues unbroken to the end of the fourth measure, when it closes with an ending, and immediately begins again for the repeat.

O will be too difficult for speed for a long time. It should be prepared by a course of practice in double thirds.

P is not so difficult. Prepare it by practicing Exercise K with fingering 4, 5, 4, 5, etc.

Q. Be careful not to overlook the rests in the melody. The trill continues unbroken, and passes to the trill on B, by means of an ending.

These exercises might occupy part of the daily practice for some months.

10

Lento. (♩ = 86.)

Each repeat 10 times.

Czerny.

M. 121 232 343 454 343 232 121 343 232 121 232 343 N. ten. ten.

P. 545 434 323 212 323 434 545 212 323 434 212 434 ten. ten.

ten. ten. O. 343 454 454 P. 454

ten. ten. 121 121 121 121 212 212 5 5 5

Q. R. 454 454 S. 343 454 3 4 Coda.

121 231 21 232 343 232 13 232 212 212 212 212 212 3 2

545 434 324 34 323 434 534 34 434 434

CHORDS PLAYED ARPEGGIO: "SPREAD" CHORDS: ANTICIPATIONS.

We come now to several kinds of pianistic effect which are never written out absolutely as they are meant to sound; and concerning which differences prevail in the text-book explanations, according to whether the author in question has followed traditions, or has followed his common sense and the practice of the great artists, who, when musical, are the best authorities.

In the works of Chopin, for instance, there are many arpeggio passages written out in small notes, placed between the bar and the melody note, which should have the accent. See examples below, marked A, B, C, D, from the Ballade in A flat. The question is whether the time of the measure begins with the first grace note, or with the accented melody tone and its proper bass; that is, whether the arpeggio figure is in reality played in the time of the last note preceding it, and therefore before the bar, or begins the measure.

Chord Embellishments from Chopin's Ballade in A.

At a, b, c, d, sound the first grace note with the bass.

8..... Chopin.

The best authorities agree that in all four cases, here shown, the bass note and the first grace note are played at the count 1, thus postponing the melody tone later than the actual beat where it is supposed to sound; in the short figure of three grace notes this postponement is slight, in "A" and "C." In the longer figures, as at "B" and "D," the postponement uses up practically a whole beat, the melody tone coming upon the count 2. Although the small notes are written as 8ths, they are played as 32nds or 64ths. In other words, very fast.

In some cases these grace notes, standing where the accent ought to be, are simply ill-judged methods of expressing what the author had in mind. For instance, Schumann, in one of this "Colored Leaves," Op. 99, begins a charming little melody, thus:

An attentive study of the passage, shows conclusively, that the grace note here is the actual bass of the measure and is meant to be prolonged by the pedal through one or two beats. Hence it is practically the same thing as if the first beat of each measure had been written as a double note; 1st measure, A \flat , E \flat , struck a trifle "spread," the pedal being sure to prolong both tones, but indispensably the grace note.

In measure 21, it is a question of A flat D natural, played slightly spread, and pedalled to sustain the grace note. And so on through.

What is generally called in the United States a "spread Chord," (*Arpeggiated*, from *Arpeggio*, är-pěd-jō, "in harp manner") is sometimes indicated by a waved line before the chords; as in example below.

Fragment from the Chopin Polonaise in A flat, Op. 53.



The books leave us in doubt in this case, as to which of three manners of playing is right. Whether the two hands begin their respective parts together, like "A"; or whether the right hand follows the left, the chord being arpeggiated from the bottom note to the top in unbroken order, like "B." And finally, whether the count should take place at the moment the arpeggio begins, or not until the melody tone is reached. The books generally follow the older fashion, and say, that the count occurs when the bass tone sounds; the best modern practice counts with the melody tone, the "spread" of the chord occurring in time belonging to the measure before. A "Spread Chord" is, therefore, an anticipation, and begins really before the beat, closing precisely with the count.

Spread effects are employed by pianists when they are not indicated by waved lines, because the chords being beyond the reach of the hands, cannot be played in any other manner than by spreading them. Such a case occurs in the Schumann Nocturne in F, from which we have the ending below. In this case the elastic effect of the "spreading" continues entirely through the passage, even in the short chords at "D," "E," because to change it there will give an entirely unsuitable melodic quality.

In this case we have at "F" and "G" an anticipation of the bass tone.

AFTER NOTES AND IRREGULAR GROUPS.

Another class of unexplained small notes, occurring often in modern music for piano, and occasionally in Beethoven and writers before him, might be described as "After Notes," because they take place after some one definitely timed note, and before some other definitely timed note.

Many groups of this kind were intended to occupy an exact time in the measure, but not to be accented in beats and half beats. A typical example of this kind is the following:

Fragment from Chopin's Waltz in E Flat.

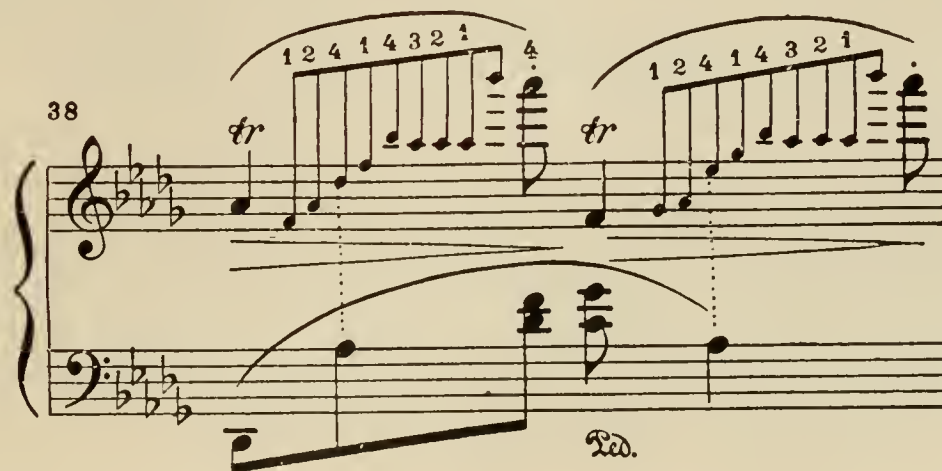


At "a" and "b" we have runs in small notes extending across the bar, and plainly intended to occupy the last beat in the first measure, and the first two in the second. This gives us four notes on the count 3, but in the next two counts we have nine notes. The rule here is to divide them for practice into two beats, taking in this instance 4 for the first count, and 5 for the second, but not accenting the beats.

In all irregular groups of this kind the total of notes is generally too many notes for one multiple of the beat, and too few for the next larger. In that case we take the smaller number first and the larger after. The idea is that runs of this kind tend to go faster as they near the end.

In other cases the time-movement has to "give" a little; we take more time, in order to put in so many notes in a given number of beats. This will appear in the accompanying fragment from "Chopin's Cradle Song," Op. 57.

In this case we are playing in 6-8 measure, rather leisurely movement. We take two notes of the run in place of the natural finish of the trill, and play the remaining nine notes in the time of the third beat, slightly retarding the time to do it. Bring in the bass as indicated by the line drawn across:



Another example, much longer and in bravura style of running work, not fully expressed, is the following:

In this case we have what is really a time of six beats (8th-notes) but played in pairs, and this long run in small notes occupies the time of five 8ths, arriving at the accented note at the top precisely at "one." The group consists of 29 notes to be played in five beats. This lacks one note of being just six notes to each beat. Accordingly we practice it so, giving the first beat of the run five notes, and all the rest six each. It could just as well have been written in large notes, only that Chopin meant it to have what the late Dr. Mason used to call a "Velocity" effect; that is, a bravura sweep, not subdivided into beats. But all the same occupying a definite time.

Fragment from Chopin's Polonaise in A Flat. Op. 53.

39

Chopin Polonaise in A \flat .

29

cresc.

4

Red.

A case slightly different in principle, but solved by the same rule is illustrated by the following:

Fragment from Chopin's Polonaise in C Sharp Minor.

40

sotto voce.

Chopin.

a

cresc.

p

b

cresc.

f

c

cresc.

d

ff

fz

Red.

Here the counting is six to the measure (written 3-4) but in pairs. The movement is at the rate of about 84 quarters per minute. At "a" we take the first two tones as an ending for the first beat; then we have four left for the second beat, bringing in the bass as marked by the line. At "b" we have a group of 7 tones, of which we take two to finish the first beat and five for the second beat; at "c" we have a group of 9, of which we take 3 for the first beat and 6 for the second, playing the bass as indicated by the line across. At "d" the run is the same as at "c."

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